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PRESERVATION OF NATIONAL MONUMENTS.

MADRAS PRESIDENCY.

THE PROPERTY OF THE
HOME DEPT.
OF THE GOVERNMENT OF INDIA

THE SEVEN PAGODAS.
VELUR.
TRICHINOPOLY.
SRIRANGAM.
MADURA.
TANJORE.
KOMBAKONUM.
CHILLAMBARAM.
CONJEVERAM.
BIJANAGAR.

23RD JUNE 1881.

(ILLUSTRATED BY THIRTEEN PLANS AND DIAGRAMS AND TWENTY-FOUR ROUGH SKETCHES.)

PRELIMINARY REPORT BY
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CURATOR OF ANCIENT MONUMENTS IN INDIA.

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THE PROPERTY OF THE
HOME DEPT
OF THE GOVERNMENT OF INDIA.

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NOTE.

As so much good can be done by very simple remedies to preserve the great majority of the wonderful monuments that I visited in Madras between the 9th February and the 7th March, I have thought it better to submit a preliminary report. The sketches (which are taken from photographs), rough as they are, give some idea of the state and importance of the buildings. Later I hope that detailed and accurate plans of the more important examples will be procured.

There are, generally, three classes of monumental buildings—

(1) Those in the charge of Government.

(2) Those the property of Natives or in their use for worship.

(3) Those in Native States.

As regards the provision of funds, there are—

(1) Government grants.

(2) Public subscriptions.

(3) Voluntary expenditure by private individuals or out of endowments.

(4) Expenditure by Native rulers in their own States.

Natives of all creeds voluntarily contribute large amounts for repairs to religious buildings, &c., and the trustees could see that sums given for the purpose are properly laid out. Religious buildings with State endowments are national property, and as such should not, I submit, be allowed to fall into disrepair or to deteriorate.

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MAHAVALLIPUR; OR, THE SEVEN PAGODAS.

THE rock-cut remains and ancient structural buildings at Mahavallipur are about 30 miles south of the city of Madras, and may be reached by the East Coast Canal which runs parallel to the sea shore. My visit was paid in February 1881, when I carefully inspected these very remarkable and valuable monuments.

Publications.

2. Various accounts will be found in "Descriptive and Historical Papers relating to the Seven Pagodas on the Coromandel Coast," by W. Chambers (1772), J. Goldingham (1798), B. G. Babington, F.A.S. (1830), the Revd. G. W. Mahon (1844), Lieutenant J. Braddock (1840), the Revd. W. Taylor (1840), Sir Walter Elliot (1844), and C. Gubbins (1853), edited by Captain M. Carr, printed for the Madras Government, 1869.

3. They are also referred to by Mr. James Fergusson in his "History of Indian and Eastern Architecture," 1876, pages 134, 175, 326, 330, 274, 333: and again by the same author in Fergusson and Burgess' "Cave Temples of India, 1880," Chapters V, VI, VII.

Drawings.

4. Besides these, drawings, plans and sections have been made under the direction of Colonel Sankey, C.B., R.E., Chief Engineer, Madras; and Mr. R. Chisholm, Superintendent of the Government School of Art in Madras, has made a complete set of illustrations of the Rathas.

Photographs.

5. Photographs have been taken by Dr. A. Hunter and Captain Lyon for the Madras Government; also by Mr. Nicholas of Madras.

Mr. Adam's interest.

6. Mr. Adam, the late Governor of Madras, took considerable interest in these monuments, and early in February last spent some days in their careful examination.

Date.

7. Mr. Burnell and Mr. Burgess agree in adopting the date 650 to 700 A.D. for the excavation of the rock temples and bas-reliefs, and the inference which Mr. Fergusson derives from this conclusion is that the rock-cut edifices at Mahavallipur are the *earliest known examples of the Dravidian style of architecture* of Southern India, and their value becomes at once enormously raised.

The granite remains consist of—

(1) The nine Rathas or isolated temples cut out of the single boulder.

(2) The thirteen caves excavated out of the rocks at Mahavallipur and two more at Saluvankuppan.

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Mahavallipur; or, The Seven Pagodas.

(3) The two great bas-reliefs of Arjuna's penance.

Besides these, there are several structural temples, the most important of which is the so-called "Shore Temple," which has long served as a landmark for shipping.

8. The accompanying sketch maps are taken from the revenue surveys of Mahavallipur and Saluvankuppan in Colonel Sankey's volume of plans and sections; and I have in the following notes adopted the numbers used in that map to indicate the monuments.

Pidariamman Ratha.

9. *No. 2—Pidariamman Ratha* (unfinished).—A monolith 23 feet high with its upper half carved into a temple.

Pidariamman Ratha.

10. *No. 3—Pidariamman Ratha.*—This is a similar monolith, and is 25 feet high.

Valaiyan Kuttai Ratha.

11. *No. 4—Valaiyan Kuttai Ratha.*—This is a similar monolith, and is 23 feet high (see sketch).

12. *Nos. 2, 3 and 4 should be in custody to prevent conversion into a quarry.*

The Alaiva, or Shore Temple.

13. *No. 6—The "Alaiva," or "Shore" Temple* (see sketch).—This is a most remarkable monument, probably dating from the 8th or 9th century; and, if not the most early, is one of the best examples of structural primitive Dravidian architecture. Being on the edge of the sea—washed, in fact, by the waves—it has become much decayed by the action of the wind and salt water. Part of the building lies ruined in the surf, and a solitary pillar is left erect in the midst of fallen blocks of stone. My impression is that there existed a colonnade or porch in front, and that this column is part of the structure.

14. Colonel Sankey's volume has plans and sections of the temple; but it would, I think, be well to complete the survey for elevations and details, and in order to show the position of the surrounding walls, parts of which are still traceable. Dedicated to both Siva and Vishnu the main chamber of the building contains a broken lingam, and the vestibule has a reclining figure of Vishnu 10 feet long. *The stone masonry of the pagoda is much broken and displaced and should be rendered secure and replaced.*

The interior chambers should be cleaned out and the sand removed, so as to completely reveal the plinth of the exterior.

Sand should also be removed to lay bare the outline of the walls which form the outermost enclosure.

The removal of roots of creepers from the roof is important.

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Mahishasura Rock.

15. *No. 7—The Mahishasura Rock* and chamber is situated north of the Shore Temple and close to the sea. *It should be watched to prevent wilful damage.*

Vishnu and Emberuman Temples.

16. Nos. 12, 13 and 14 are the *Vishnu and Emberuman Temples* which lie between the larger granite hill and the village. Being in use for Hindu worship they are cared for to a certain extent, and none but Hindus are allowed inside the sanctuaries. Colonel Sankey's volume contains plans and sections of the buildings, showing the interiors of the shrines and the subjects portrayed in the bas-reliefs, and so supplies a want to which Fergusson draws attention (see page 158, Fergusson and Burgess' "Cave Temples of India").

Krishna Mandapam.

17. *No. 15—Krishna Mandapam.*—This is partly a rock excavation and partly structural. The bas-relief, representing Krishna with a group of Gopis, herdsmen and cows, is carved on the solid rock, and measures 40 feet long by 10 feet high. The roof over this rock sculpture is built of masonry and gives access to a stream of rain water, thus destroying and wearing away the carvings and covering them with lichen. *The roof should be made water-tight, and the interior as well as the carvings thoroughly cleansed.*

The front row of columns should be filled in with a frame of galvanized wire netting, and the centre fitted with a wicket gate under lock and key.

Unfinished excavation.

18. *No. 16.—An unfinished rock excavation* which is interesting from an architectural rather than an archæological point of view. One of the front columns is broken and the front half fallen away. *The second row of columns has been bricked up for dwelling purposes and should be cleared.*

The cave should be cleaned out and kept in custody; and in order to prevent natives from damaging the interior by lighting their cooking fires, the front should be railed in with a stone railing or wall.

Bas-relief of Arjuna's Penance.

19. *No. 17.—The Great Bas-relief of Arjuna's Penance* is one of the most remarkable objects of interest. It is carved on two masses of granite rock, measuring about 90 feet long by 30 feet average height. Between the two rocks was the serpent statue of the Naga Raja. *

" * It was evident that the head of the Naga Raja had fallen from the accident of its position, the artists having placed it in the centre where it could have a shadow behind it, but where it had no support. I consequently wrote to my friend Dr. Hunter to try and find it. With the assistance of the then Madras Government he removed the sand and found it lying where it fell. I afterwards made application to the Government to have it replaced, which could easily be done, and so give meaning to the whole bas-relief. This I understood from my friend Mr. Campbell Johnstone, who took out my application, was also sanctioned and ordered to be carried out, but from photographs recently received it appears not only that this has not been done, but that the last has been removed from where it originally stood after its recovery."—(Fergusson)

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The head of the Raja, overshadowed by a *seven-hooded* serpent, fell to the ground, and *this should now be obtained and securely replaced and made fast, not only to the body of the serpent, which is still in position, but should be supported by iron bars let into the two masses of rock. The base of the bas-relief requires clearing of sand.*

Cave.

20. *No. 21—A cave* with 3 niches, the centre one containing a figure of Mahadeva, and the flanks having figures of Vishnu. In front of the cave, 24 feet off, is a circular cistern, No. 20, cut out of a solid stone, and called "The Gopis churn." *The front of the cave should be fenced to prevent damage.*

Ganesa Temple.

21. *No. 24—Ganesa Temple* (see sketch).—This elegant Ratha measures 20 feet 3 inches by 11 feet 4 inches, and is cut out of the solid rock. It is in fair preservation, *but should have the three front openings between the pillars filled with frames of wire netting to prevent the inner chamber being damaged by use as a dwelling or cookhouse.* Its forms and outline are found frequently in southern temples for gateways, but seldom for actual sanctuaries as in this instance.

Vaishnava Cave.

22. *No. 25—Vaishnava Cave* (see sketch).—The interior of the cave measures 20 feet 6 inches by 8 feet 6 inches, and has, amongst other subjects, bas-reliefs of the Boar Avatar and one of Sri Lakshmi, seated on a lotus flower with elephants pouring water over her. *The openings between the columns should be filled in with frames of wire netting, and the front cleared of débris.* On the occasion of my visit stone-blasting had been going on dangerously near, and one huge boulder precipitated close to the sculptured cave.

Quarrying should be absolutely forbidden.

Rayala Gopuram.

23. *No. 27—The Rayala Gopuram.*—This is on the hill overlooking the village temple. It is an unfinished porch of brick and stone, and is surrounded by a good deal of scrub jungle, *which might with advantage be outrooted.*

Stone couch.

24. *No. 28*—Stone couch with recumbent lion as a pillow.

Mahishamardini Mandapam.

25. *No. 32.—The Mahishamardini Mandapam.*—The sculptures in the cave, which measure 32 feet by 15 feet, are spirited. At the south side is a bas-relief of Narayana or Vishnu resting on the head of the snake Sesha.

At the north side is a representation of Mahishasura and Durga in strife.

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Mahavallipur; or, The Seven Pagodas.

In the back are three cells—the central one having a lingam. *One of the four front pillars has completely fallen, and might for appearance sake be replaced, but the rock above is so massive that there is no actual need of support.*

The sculptures should be cleaned and the front openings closed with frames of wire netting.

Iswara Temple.

26. *No. 34—The Iswara Temple* is a structural temple 56 feet above No. 32 on the summit of the rock. It rests on a foundation of brick-masonry, but the superstructure is of stone. The roof has fallen in, and *the débris ought to be cleared away from the interior. Creepers should be outrooted from the masonry, and access made easier than at present, as visitors have to scramble over slippery rock to reach the building.*

Varahasvami Temple.

27. *No. 35—Varahasvami* (Vishnu). *Temple.*—Colonel Sankey's drawings illustrate the bas-reliefs of the interior, and confirm the description given by Fergusson (page 147, "Cave Temples of India"). This cave is inaccessible to any but Hindus.

Draupadi's Ratha.

28. *No. 37—Draupadi's Ratha* (see sketch).—This monolithic temple measures 11 feet square and 17 feet above the present sand-level. The finial which surmounted the roof has fallen, and may probably be found *in the sand, which should be removed so as to lay bare the plinth down to its base.*

Arjuna's Ratha.

29. *No. 39*—Arjuna's Ratha* is a monolithic temple measuring 11 feet 10 inches each way, and has a small porch 10 feet 6 inches by 3 feet 9 inches. Its total height above the floor level is 21 feet 6 inches. *It should be cleared of the sand which now conceals the plinth.*

Nakula and Sahadeva's Ratha.

30. *No. 41—Nakula and Sahadeva's Ratha* (see sketch) is a monolithic building with an apsidal termination. The whole, including the porch, measures 20 feet long by 11 feet 4 inches, and the height above the ground 20 feet.

"The great interest of this Ratha," says Mr. Fergusson, "lies in the fact that it represents, on a small scale, the exterior of one of those chaitya caves which form so important a feature in all the western groups, but all of which are interiors only, and not one so completely excavated as to enable us to judge of what the external appearance may have been of the constructed chaityas for which they were copied." *This building should be cleared of sand.*

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Bhima's Ratha.

31. *No. 42—Bhima's Ratha* (see sketch). —This is the largest in plan of the group of monolithic temples at Mahavallipur. It measures 48 feet 3 inches by 25 feet 9 inches, and is 26 feet high above the floor-level. It is interesting as representing the type of the early Buddhist halls, but being the copy of a wooden building, its excavated substructure was unequal to the support of the immense mass of material above, and a huge transverse crack occurred obliging the work to be abandoned.

For this crack there is no remedy that I can think of; *the sand should be cleared away from around the monolith.*

Dharmaraja's Ratha

32. *No. 43*—Dharmaraja's Ratha* (see sketch facing page 15) is the highest of the group, but, like everything else, is unfinished. In plan it measures 29 feet square, and is 54 feet 9 inches high without *the finial which has fallen down, and, if found, should be replaced.*

33. After the sand has been removed from the temples and monoliths Nos. 37 to 44, *it would protect the monuments to surround them with a substantial wall so as to prevent the sand from drifting back.*

Other Caves.

34. *In the case of caves 44, 46, 48, 50, 51 and 52, means should be taken to prevent the interiors from being used as dwellings, cook-houses for fishermen, or cattle-sheds; and this can only be efficiently done by fencing round the entrances, so as to prevent access to any but authorised persons.*

Quarrying.

35. Unless the areas, in which quarrying is to be limited, can be clearly defined by substantial walls, *it would be better to issue an absolute prohibition—which would be more likely to be strictly complied with than any partial restriction.*

Custody.

36. *A native custodian should be always on the spot to prevent damage or maltreatment, and to ensure this three men would have to be appointed in order that a proper relief may be observed.*

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* (Nos. 39 and 43). Speaking of these Rathas, Mr. Fergusson says—" Although these two last-named Rathas are sufficiently interesting as examples of the patient labor which the Indians have at all times been prepared to spend on their religious edifices, their true value, in so far as the history of Indian architecture is concerned, lies in the fact that they are the only known specimens of a form of Buddhist architecture which prevailed in the north of India for probably 1,000 years before they were commenced, and they are the incunabula of thousands of Hindu temples which were erected in the south of India during the 1,000 years that have elapsed since they were undertaken."

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Velur or Velore.

37. Velur is reached *viâ* Arconum Junction by the Madras Railway, and is 80 miles from Madras. The town and fort are nearly four miles from the station. The fort, surrounded by a deep ditch, contains a most remarkable pagoda which I visited on the 16th February 1881. It is dedicated to Siva, and consists of two rectangular enclosures, each with a gopuram or gateway. The outer gopuram has eight storeys, and is one hundred feet high. On each side of the entrance are two *dwarpals* or porters of blue granite. *The lower part of the gopuram is obscured by earth, the accumulation of which should be removed in order to make perfect what has been so well done to rescue the buildings inside the temple from maltreatment (see sketch).*

Kalyan Mandapam.

38. The interior colonnades are picturesque and effective objects in themselves; but the gem of the whole place is a stone pavilion to the left as you enter through the gopuram from the outside. It is called the "Kalyan Mandapam," dating from A.D. 1350, and is a remarkably beautiful and elaborate edifice. The figure carvings, which are most appropriately applied to pillars, plinths and ceilings, are, together with other ornaments, chiselled with the most consumate skill and effect.

39. The front row of columns—six in number—are monolithic, representing rearing horses, griffins, and elephants. The portico or antechamber has a wonderfully carved and painted ceiling of stone. Beyond this is the sculptured support for the idol.

Late repairs.

40. This building, as well as all others in the pagoda enclosure, was, until quite recently, partitioned off, whitewashed and bricked up to suit the requirements of an arsenal store. Owing to an order of the Duke of Buckingham this has all been remedied, and Captain McNeil Campbell, R.E., Executive Engineer at Velur, has most skilfully rescued the whole of the pagoda—removed tons of earth from the floors of the enclosures, pulled down all the unsightly partition walls, and cleaned the Kalyan Mandapam (see sketch) from top to toe of its unsightly whitewash. The place, with its marvellous sculptures showing prodigious labor, is a complete study of Southern art, its restoration being a work of the most creditable kind. Captain Campbell has some plans showing what the arsenal enclosures were, and how they blocked up the pagoda corridors and buildings.

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TRICHINOPOLY.

41. Trichinopoly is 252 miles distant by railway from Velur, and situated on the river Kaveri about half a mile from its banks. The Muhammadans call it "Natar Nagar" from a saint "Natar," whose tomb still exists and is described further on. Trichinopoly possesses considerable historical interest, having played an important part in the war between the French and English; and the house below the great Trichinopoly rock in which Clive lived is still shown.

42. The principal monuments are—
(1) The rock, 236 feet high, and its temples.
(2) Teppa-kulam, or tank, at the foot of the rock.
(3) Fortified pagoda at Wyacundan Tirumali.
(4) Tomb known as "Chanda Sahib's."
(5) The Dar-ul-Umara, Palace of the Nawabs of the Carnatic and mosque.
(6) Tank where Bishop Heber was drowned.
(7) The great temple of Srirangam.
(8) The temple of Jambukeshwar.

43. I visited the above-mentioned buildings at Trichinopoly on the 17th and 20th February in the order in which they are named. Mr. Sewell, the Collector, gave me every facility, and very kindly accompanied me to the buildings.

(1) *The rock of Trichinopoly and its temples.*

Rock of Trichinopoly.

44. Previous to the order given in 1845 to demolish the ramparts, the rock formed the citadel of a large fort, one mile long by half a mile wide. Now the fortifications are demolished and only those of the rock remain.

45. To ascend, a very picturesque gallery has to be traversed with columns of grotesque carvings *(covered with whitewash, which should be removed)* (see sketch). Higher up is the mandapam or antechamber of a temple to Siva. The steps of the ascent caused a frightful disaster to a panic-stricken crowd of Hindu worshippers in 1849. Passing up higher still over steep steps cut on the rock is the temple to Ganesh on the summit. From the verandah a fine panoramic view may be had of the surrounding city and country, and its elevated position—some 236 feet—commands the plain for over twenty miles. The destructive influence on temples and their approaches are dirt, whitewash, and leaking roofs, and until

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Trichinopoly.

means are found to systematically clean out the offensive dirt, to remove all traces of the disfiguring whitewash, and to keep the roof secure against rain, this most picturesque spot will gradually lose its attractions.

Teppa-kulam.

(2) *The Teppa-kulam.*

46. At the foot of the rock to the west is a fine tank with steps down to the edge of the water. In the centre a mandapam or pillared porch. The houses round the tank were once occupied by Europeans, and one is pointed out as having been Clive's residence.

The tank and its central mandapam should be kept in repair.

Wyacundan Tirumali.

(3) *Fortified pagoda at Wyacundan Tirumali.*

(See diagram.)

47. Wyacundan is a village on the road between Trichinopoly and Allitural, and about three miles from the former. The fortified pagoda in the village was occupied by the French in 1753, and recaptured by the British troops under Major Lawrence. The accompanying rough diagram, which I made in February last, shows the disposition of the walls and the position of the circular bastion, the raised terrace of which supports the various temples. The different gateways or gopurams are covered with inscriptions which remain to be translated; but, as far as I am aware, nothing is known of the history and date of the buildings. The districts of Madura and Trichinopoly were constantly devastated by the incursions of the Muhammadans, and it is probably due to this that the pagoda was fortified and made a stronghold. The peculiar design renders the place specially interesting, and its more modern associations make it interesting independent of its architecture; so that even if the elucidation of the inscriptions brings no fresh facts to light, the place is worth preserving. *A moderate sum would permit of the removal of destructive weeds and creepers and of the eradication of whitewash from the masonry of the various structures.*

Chanda Sahib's Tomb.

(4) *Chanda Sahib's Tomb.*

48. The remains of Chanda Sahib (murdered in 1752 by Manikji, who commanded the Tanjore force in alliance with the English) are interred at the shrine of Natar Aulia. The tomb of this latter saint has the appearance of having been converted out of the materials of Hindu buildings, and may have been erected about the time

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Trichinopoly.
Temple at Srirangam.

risen to a height of about three hundred feet. As far as it has got, the design is in excellent taste and well proportioned. Its completion would add enormously to the architectural appearance of Srirangam, and there are many rich native gentlemen who could well afford to bear the cost (see sketch).

59. *The vegetation which is damaging the masonry should at all events be removed, and the roof should be rendered secure against rain.*

60. The next object of interest is the gopuram (at B), which has a painted ceiling with the boar incarnation of Vishnu and other subjects. The colours are good, and should be preserved by cleaning and covering with a hard transparent varnish.

Photographs wanted of the temple jewels.

61. The mandapam (at C) is where the temple jewels are shown to visitors. Some of them are very fine specimens of goldsmith's work and should be photographed. The 1,000-pillar mandapam (which I think is correctly placed at D) has columns of single blocks of granite, all more or less elaborately carved, and *the whitewash which covers them ought to be removed.*

62. The finest gopuram is that (at E), calld the vellai gopuram. *With the exception of a few repairs, it is in fair condition.*

Temple of Jambukeshwar at Srirangam.

(8) *The Temple of Jambukeshwar.*

(See diagram.)

63. About 1¼ miles from the great temple to Vishnu is the pagoda sacred to Siva; and although much smaller, it far surpasses the larger building in beauty and architectural dignity. There are many inscriptions on the walls of the temple, one dated A.D. 1481-82, which, if correct, makes the edifices of much earlier date than supposed by Mr. Fergusson. Until the archæology of Southern India has been scientifically investigated, the dates of buildings cannot be fixed with any degree of certainty, and there is nothing save the architectural styles from which to formulate chronological data.

64. The Trichinopoly Manual by Moore states that this pagoda had an endowment of 64 villages in 1750; but in 1851 an annual money allowance of Rs. 9,450 was given in lieu of the lands, and this sum is paid every year to the Trustees. The building is in many places much ruined and filthily kept; and as Mr. Moore remarks, "the funds available for its maintenance would be quite sufficient to keep it in good order if they were devoted to their proper object; but this, it is needless to state, is not the case."

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Trichinopoly.
Temple of Jambukeshwar at Srirangam.

65. Mr. Fergusson, who visited Srirangam many years ago, writes: "One of the great charms of this temple when I visited it was its purity; neither whitewash nor red nor yellow paint had then sullied it, and the time stain on the warm colored granite was all that relieved its monotony; but it sufficed, and it was a relief to contemplate it thus after some of the vulgarities I had seen. Now all this is altered. Like the pagodas at Ramisseram, and more so those at Madura, barbarous vulgarity has done its worst, and the traveller is only too fully justified in the contempt with which he speaks of these works of a great temple which have fallen into the hands of such unworthy successors."

Survey necessary.

66. I am not in a position to give an accurate description of the various measures necessary to preserve this building, and cannot do so until a survey has been made in detail; *but the place might easily be kept clean, and the whitewash should be removed from all sculptured masonry.* I was much struck with some of the *wooden gateways of the gopurams, which are handsome in design; but these have been greatly spoilt by being plastered over.* The proper way to preserve wood is to keep it clean with soap and water, and to periodically oil with some vegetable oil and thoroughly rub dry so as to prevent dust from collecting and caking on the surface.

MADURA.

Madura.

67. Madura is one of the most interesting places that I have been to in India. The peculiarities of Dravidian art are more marked here and more grotesquely elaborate than in any other Southern city that I know of. The great Hindu pagoda is a mass of picturesque gateways and temples; magnificent and grand in general effect; whilst their stone sculptures are unsurpassed for finish and marvellous elaboration. This cannot fail to be the impression produced on every attentive spectator. The temple buildings are, moreover, not deserted like so many of their class throughout India, but are at all hours thronged with Brahmins, worshippers, buyers, and sellers: in this respect rivalling the busy religious spectacles which rapidly succeed one another at Benares.

68. The activity of Hinduism both in its religious and artistic aspects is of the first interest at Madura. A secondary feature of the place is the architectural style of its palace.

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Madura.

69. "The civil buildings," writes Mr. Fergusson, "are all in what we would call a pointed arched Moorish style, picturesque in effect, if not always in the best taste, and using the arch everywhere and for every purpose. In the temples the arch is never used as an architectural feature." The distinction between the civil and religious art kept up at Madura, as elsewhere, by the Dravidians is very singular and interesting to study. My visit in February last was unfortunately far too short to permit of sufficient examination of the buildings; but before making a survey on which to base detailed recommendations for conservation, it will be of some value to briefly record what I did see and what are in my opinion the more simple and obvious remedies.

70. Mr. Stokes, the Collector, afforded me every facility for seeing the temples and palaces; and without his help it would have been difficult to see everything in the time at my disposal.

Temple at Madura

The Great Temple at Madura.

(See diagram.)

71. The invasion in A.D. 1310 of Southern India by Malik Kafur caused the overthrow of the original temple built probably some centuries before Christ.

72. The present edifices were for the most part built by Trimal Nayakka in the first half of the seventeenth century. The enclosure is a rectangle measuring 847 feet long by 744 feet wide. The diagram gives an idea of the various parts of the building. There are two temples in the centre—one dedicated to Siva, *i.e.*, called Sundareshwar, and one to "Minakshi," the fish-eyed goddess, the consort of Siva. These sanctuaries are said to date from A.D. 1520, but the more magnificent buildings are of Trimal Nayakka's time.

73. The enclosure possesses four large gopurams or gateways and five of less importance; a beautiful tank called the Teppa-kulam (*i.e.*, for the purpose of drawing a teppam or lighted raft in procession round it) surrounded by a handsome colonnade; and a hall of 1,000 pillars with sculptures of singular merit unequalled elsewhere in India.

74. Some of the figures carved against the pillars are not only spirited in action, but of superior rendering. *The whitewash now on them should be removed at any cost.* Outside the principal enclosure of the temple to the east is the hall or

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Madura.
Great Temple.

mandapam built by Trimal Nayakka for the reception of the deity of the temple (see B). It measures 333 feet long by 105 feet wide, and consists of four ranges of columns, all most elaborately sculptured and some with rampant "Yalis" or monsters and others with human figures (see sketch). *Detailed illustrations would be valuable.* The effigy of Trimal Nayakka is in the central corridor with a canopy over it: the figure is brilliantly painted. At one end of the central corridor is a handsome black basaltic stone canopy. *The hall is used as a market, and is very dirty and neglected. It should be cleared out, cleaned, whitewash removed from pillars, and the roof and parapet repaired.* At the east end of the hall is a gateway commenced by Trimal Nayakka (see A), but never finished; it measures 174 feet by 107 feet, and if completed would have been the most important gopuram in Southern India.

Illustrations wanted.

75. The great gopuram (see sketch and C in diagram), which is the principal entrance to the temple, has an elaborately carved stone base, and a superstructure of masonry and plaster, nine storeys in height, covered with the most intricate ornaments and figures.

76. The plaster is painted in brilliant colours, but at a distance the general tone is neutral, and not by any means inharmonious.

77. The entrance to "Minakshi's" temple is to the south of this gate, and its elaborately painted façade of plaster ornamentation and figures is a most picturesque object, although grotesque in detail. Between the two gateways is a row of brazier's shops, where brass vessels of excellent shapes are made.

78. The wooden doorways of the great gopuram (C) and of other entrances to the temple are handsomely carved, and the wood-work should be preserved by cleaning and oiling. The two entrances of the temples (at G and H) have archways of brass handsomely designed for the reception of numerous candles.

79. The carved stone figures in Sundareshwar's temple (at K) are larger than life and spirited. *They require keeping clean.* The wall (L M) at the back of the two temples is covered with inscriptions.

80. The colonnade of the tank (at E) is brilliantly painted, and there are some representations of the most famous Indian pagodas.

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81. Near the mandapam now used as a bazaar (at O) is a black stone with inscriptions.

Madura.
Great Temple.

82. *The pagoda is very wealthy*; *has an endowment from Government, and receives frequent gifts of great value from its worshippers. Repairs were going on during my visit, and the place is evidently cared for and much money spent in renovations, but the halls should be kept clean and the carved pillars and ceilings should be freed of whitewash. Until this is done, no wealth of gifts spent in painting the exteriors of the various gopurams will prevent the deterioration of the singular artistic merit of this wonderful pagoda.*

83. *The temple jewels, which are of considerable value, should be photographed.*

Photographs of the temple jewels required.

The Teppa-kulam Tank.

Teppa-kulam.

84. This tank measures 995 feet long by 742 feet broad, and has a central garden, with a *vimanah* in the centre and four pavilions at the corners. The wall which fences in the tank is much defaced by stripes of red and white color.

Trimal Nayakka's Palace.

(See rough diagram.)

Trimal Nayakka's Palace.

85. About one and a half miles from the station is the Palace of Trimal Nayakka. He came to the throne in A.D. 1623, and reigned thirty-six years, during which time he built the Madura pagoda and palaces.

86. The diagram will give some general idea of the arrangements of the latter, although it has no pretensions to accuracy. The sketch shows the interior courtyard and its surrounding arcades.

87. Passing through the portico erected to Lord Napier on the east side, the quadrangle is entered. The pillars which carry the arches are of masonry, and the foliated brick arches are of chunam. The wagon loft seen in front (see sketch) has been repaired under Mr. Chisholm, and the whole of the buildings are gradually being restored to serve as offices for the Judge and Collector; but unless more rapid progress is made, the ruined portions of the buildings stand a very fair chance of coming down altogether.

88. The height of the massive columns gives great dignity to the building, and the plaster enrichments both inside and outside are very remarkable and effective specimens of their class.

89. It is difficult to believe that the grotesque and elaborate architecture of the pagoda, and the plain and almost

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Madura.

classical treatment of the palace buildings, are of one period and erected by the same man.

Illustrations wanted.

90. *Details are wanted of the latter, which are fine examples showing the influence of Mussalman art on the indigenous architecture of the South.*

The Tamkam.

91. The "Tamkam" is a palace building of the same period erected for wild beast fights. It is now transformed into a residence; but the interest which attaches to its original use is sufficient reason for keeping it in substantial repair.

TANJORE.

The Great Pagoda.

(See diagram.)

Tanjore.
Great Pagoda.

92. I am indebted to Mr. E. Forster Webster, the Collector, for very valuable aid and assistance during my stay at Tanjore which enabled me to see in a short time the buildings here noted on.

93. Tanjore is 31 miles from Trichinopoly by the South Indian Railway, and is the head-quarters of the richest Collectorate in Southern India. It became the capital of the Chola kings who were powerful in Tanjore several centuries ago, and a very remarkable temple was erected by these rulers.

94. "The great temple of Tanjore," writes Dr. Burnell in his pamphlet, "is really the most remarkable of all the temples in the extreme south of India; is one of the oldest; and as it has been preserved with little alteration, if not perhaps the largest, it is the best specimen of the style of architecture peculiar to India south of Madras. This style arose under the Chola (or Tanjore) kings in the 11th century A.D., when nearly all the great temples to Siva in Southern India were built, and it continued in use in the 12th and 13th centuries, during which time the great temples to Vishnu were erected. Up to the beginning of the 16th century these temples remained almost unchanged; but at that time all Southern India became subject to the kings of Vijayanagara, and one of these, named Krishnaraya (A.D. 1509-30), rebuilt or added to most of the great buildings of the South. The chief feature of the architecture of this later period is the construction of the enormous gopurams which are so conspicuous at Conjeveram, Chedambram, and Srirangam. All these were built by Krishnaraya; they do not form part of the original south-east style, but were intended as fortifications to protect the shrines from foreign invaders and certain plunder and desecration, as the Hindus of the south-east first discovered on the Muhammadan invasion of A.D. 1310. * *

"To the archæologist the temple and its ritual are of little interest compared with the inscriptions which cover the walls. A part of these was photographed in 1859 by order of Sir C. Trevelyan and published by the Government, but without result. In 1871 I made out the character, and the whole has been copied, under my direction, by a learned Tamil scholar, Madura

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Tanjore.
Great Pagoda.

Muthai Pillai, whose transcript will shortly be published. Nearly all of these inscriptions—there are only two or three of a later date—belong to the reign of Vira Chola, or from A.D. 1064 to 1114.

* * * *

"The whole of India which in the 11th century remained subject to Hindu kings, then became subject to Vira Chola, and he was, beyond doubt, the greatest Hindu king known to history. As these inscriptions state, he did not spare the kings he conquered; and the enormous plunder which he gained became the chief means of building and endowing the great temples of the South."

95. The services of the great Tanjore temple are conducted on a modest scale since it has lost its large revenues, and it is dependent on the Princess of Tanjore, who provides an annual sum of Rs. 12,000 for maintenance and repair.

96. The plan of the pagoda has greater stateliness and propriety than seen in other Madras buildings of that class, and the appearance of the various edifices is not marred by being too close together.

97. On entering through the two gateways at the east end of the enclosure (see diagram) there is a small temple (C) where sacrifices are offered. A great deal of whitewash and paint disfigures the stone-work. The great bull Nandi, in solid granite over twelve feet high, is directly in front and covered by a mandapam, the masonry of which has been rudely painted in yellow and red which is offensive; further west is the great Vimana containing the lingam, and its tower, 200 feet high, stands out well against the sky (see sketch). The base of the building is covered with inscriptions in the old Tamil of the 11th century, and one of them records the conquest by Vira Chola of Bengal and Northern India. Frequent repairs have been executed to the temple and its great tower, *but it stands in need of being cleaned of the stripes of paint that damage the plinth.*

98. To the north-west of the enclosure (at D) is the beautiful temple to Subrahmanya (see sketch); the base of the tower is 45 feet square, and the superstructure 55 feet high. The pilaster and pillar treatment of the façades is as good as possible, deserving detailed illustration. East of the tower is a building 50 feet long and a mandapam beyond, 50 feet square. This latter is partitioned up for storing temple furniture, and on the walls are a series of paintings of the Tanjore Rajas. Dr. Burnell considers the building to be about 350 years old. East of the Subrahmanya shrine is a Chandikasan temple (H), and further east a small temple to Durga. In the south-west corner of the enclosure

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Tanjore.

Great Pagoda.

is an unimportant temple to Ganesa. The colonnade of the outer wall has 108 lingas and shrines, and the inner walls were in 1875 painted in fresco to represent the various incarnations of Sundereshwar, the form Siva took at Madura.

Illustrations wanted.

99. *I recommend the eradication of all whitewash from the buildings, that their roofs be kept in substantial repair, and that the mandapam to the Subrahmanya temple be cleared out and left as originally designed. Illustrations of the temple would be valuable.*

The Tanjore Palace.

Palace.

100. The palace of the Princess of Tanjore stands in the greater fort, and is a mass of masonry not very different in style from the Madura palace, but commoner and more vulgar. The Durbar hall is a most grotesque rendering of Hindu and Muhammadan architectural features, and, if not beautiful, is a curious example of the civil architecture of the Mahratta rulers, and should be preserved. There is a statue in white marble by Chantrey, of Sharfoji, the last Raja but one. The court round the hall is decorated with black and white ornament resembling Italian Sgraffito work, and on one side is the library which contains an unique and valuable collection of Sanscrit manuscripts, of which Dr. Burnell has made the catalogue. Among them are works on architecture or "shilpishastras," a translation of which would be a most valuable contribution to Indian art.

Illustrations required.

101. The Mahratta hall of the palace was under repair during my visit. The interior is painted brilliantly, and there is some coloured statuary in the upper part which is well executed, although not in the best taste. *Plans and illustrations of the palace buildings would be interesting.*

KOMBAKONUM.*

Kombakonum.

102. Kombakonum is a town in the district of Tanjore and possesses two important Hindu temples. The larger of the two is dedicated to Vishnu and the smaller one to Siva; both buildings are in the centre of the town, about a mile from the railway station on the South Indian Railway. There is a third pagoda of less importance.

103. The Vishnu temple has a great gopuram of 12 storeys and 147 feet high,

* The Honourable Amaravati Seshya Sastri, C. S. I., who resides at Kombakonum, takes great interest in the ancient Madras architecture, and I had a long and most profitable conversation with him. He pointed out how the Shastras enjoin Hindus to attend to the seven charities or Dharmas of (1) temple building, (2) foundation of Brahmin villages, (3) tank excavation, (4) well sinking, (5) plantation of shady groves, (6) erection of drinking fountains, (7) building of "Chattrams" for the free distribution of food to travellers.

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Kombakonum.

Vishnu Pagoda.

richly ornamented with human and animal figures. Near this is a small porch and two processional cars of carved wood and elaborate in design. One is of great size and elaboration. The ceiling of the gopuram of the temple is well painted and pleasant in tone. The interior buildings are nothing remarkable. The inner court measures 88 feet 6 inches by 55 feet 6 inches, *and besides having offensive odours—is liberally treated with red and white paint, against which the voice of local authority might with propriety be raised.*

Siva Pagoda.

104. The temple to Siva, called the Kumbheshwara pagoda, is approached by a corridor 330 feet long and 15 feet wide. There are shops on both sides, and this gallery is the most singular feature of the place. The principal gopuram is 128 feet high, and leads to a court 83 feet by 55 feet. This is very dirtily kept, and the vimanah bricked up and plastered. Outside the temple are four wooden cars, all more or less covered with carvings in wood. These cars are singular forms of native religious art, and the carvings are very good of their kind. Unfortunately, and in too many instances, the beauty of the carving is utterly destroyed by coatings of oil, which with dust coagulates and forms a hard and hideous coating. A copy of one of these temple cars would be a valuable addition to the India collections at South Kensington.

105. The Ramaswamy temple has only one gopuram leading into the enclosure. The columns of a mandapam here are massive and well carved. *The usual whitewash and plentiful rubbish and dirt defile the place.*

106. *The wooden gateway of the entrance gopuram is handsomely carved, and the only remaining half of it is worth preserving by repair, cleaning and oiling.*

CHILLAMBARAM.

(See diagram.)

Chillambaram.

107. Chillambaram in South Arcot on the South Indian Railway has a pagoda of considerable antiquity and interest.

108. It covers an area of 39 acres in the centre of the town, and is the property of a class of Brahmins called Dikshatars. The South Arcot Manual by Mr. Garstin, of the Madras Civil Service, says that in 1878 there were 253 married members of the institution who were on duty 20 at a time, and each batch stays on duty for 20 days until each has performed service at the various shrines. These Dikshatars go in turn into the country to collect alms and wander over the whole of Southern

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Chillambaram Pagoda.

India. The pagoda possesses no landed endowments, but money seems forthcoming, and I was told that nearly two lakhs of rupees had been promised for repairs. In A.D. 1785 a widow is said to have spent two lakhs in repairing the gopurams after the French occupation and partial fortification. The pagoda has a reputation for great antiquity, some authorities going so far back as the 5th century; but from the style the greater part of the buildings dates from the 15th to the 16th century A.D.

109. The sketch diagram explains the disposition of the various buildings which are within the enclosure.

110. The principal temple to Siva (at A) is nothing very remarkable. The treasury which is within the second enclosure has some fine wooden carvings under the eaves of the copper roof. The Govindah temple is also here with its mandapam, which, like everything else worth looking at, is whitewashed and therefore defaced.

111. At the back wall of the temple is an inscription in Sanscrit. The 1,000-pillar mandapam (at B) has some fine and massive monolithic pillars about two feet square in section and fourteen feet high. Some of these are unfinished and some damaged. The roof over the centre nave of pillars is vaulted and full of bats, the floor below being black with their dung.

112. The temple to Subrahmanya (at C) has the best carvings, and its colonnade is most elaborate. The stone-work is said to have been much mutilated by Hyder Ali when his troops were in occupation.

113. The large elephants on each side of the entrance steps are carved in a spirited way. The columns of the temple, which are well worth drawing, are partly disfigured by plaster. The interior has a vaulted roof. Repairs have to a certain extent been executed, but the courtyard of the temple is still strewn with broken fragments of carved masonry *which should be collected and displayed* (see sketch).

114. The temple of Parvati (at D) has a colonnade or porch of handsome pillars, but whitewash spoils the effect of the carvings and damp has discolored the *painted ceilings. The inner temple is much defaced, and full of bats and dirt. Cleaning would do great good here, and dirt and whitewash should be removed. The roof too should be made proof against rain.*

115. The west gopuram (at E) is architecturally the least important (see sketch). It has an inscribed stone in the entrance. The gopuram to the east (at G) is the highest

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and best preserved. Outside this are five carved wooden cars, finely designed and executed; one is said to have cost Rs. 4,000. Chillambaram. Pagoda.

116. The north gopuram (at H) is the second *in size. Vegetation is at work on the lower part, and ought to be removed and damage stopped.*

117. The niches in the basement have figures in black stone well sculptured. The upper part of the structure is of brick and much ruined. Inside the entrance is a fine monolith with inscriptions.

CONJEVERAM.

118. Conjeveram is a place of very considerable interest, but not frequently visited, as there is no accommodation in the town for Europeans. It is on the South Indian Railway between Chingleput and Arkonam, and 45 miles south-west of Madras itself. Conjeveram.

119. The largest temple of the town is dedicated to Siva, and the object of worship a lingam (see sketch). It is probably the oldest building in the place; but the ancient history of Conjeveram requires investigation. Siva Temple.

120. The enclosure possesses some large gopurams, several mandapams and a hall of 1,000 pillars.

121. Two handsome porches are in front of the great gopuram—the doorway of which is handsome and big. Repairs were going on here during my visit, but the institution is not wealthy, having only about Rs. 2,000 annually from Government and villages. The 1,000-pillar mandapam has all the appearance of antiquity, and its ceilings appear to have been handsomely painted, but the damp coming through the roof has caused obliteration.

122. One portion of the building is enclosed for the reception of the temple vehicles and is full of bats. Between the vimanah and the great gopuram is a very old building covered with inscriptions called the Kachimayavam, and is entirely of stone.

123. The pagoda has often suffered through the exigencies of warfare, and has been used in the Carnatic campaigns as a barrack, as a fort, and as a hospital.

124. *It will be necessary to carefully survey the building for repairs; but the inevitable whitewash which abounds with streaks of red paint might be instantly removed with great advantage.* Survey necessary.

125. The smaller temple dedicated to Vishnu is the richest and most important institution in Conjeveram. It has two Vishnu Temple.

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Conjeveram.

Vishnu Temple.

enclosures, the inner one being closed to Europeans and unbelievers.

126. The buildings are about 2 miles from the Tehsildar's office, and are approached through a street lined with the houses of Brahmins connected with the temple. Most of the dwellings have wooden doorways singularly well carved, and the inmates show great skill in tracing chalk patterns in front of the temple gate as well as before their own doors. These tracings are renewed every day, and the patterns are varied and drawn in free hand.

127. The first gopuram is severe in outline and is not plastered over with figures of Hindu mythology. It has a number of inscriptions. Beyond is the 100-pillar mandapam, which is a fine group of masonry sculptures (see sketch). Some were damaged by shot in Hyder Ali's time, but the bases of all the columns are coated with whitewash and paint which utterly hides the delicacy of the carving. *The whitewash should be removed and the roof made quite secure against rain.* At the corner of the eaves are chains wrought out of the solid stone.

128. There is a second mandapam north of this; also a Teppa-kulam or tank. The vimanah itself has some fine masonry sculptures; none but Hindus are allowed inside. The gopuram to the east is a fine pile with a few figures on it.

129. The temple jewels are shown near the vimanah to visitors, and are very interesting specimens of goldsmith's art. The total value of the jewels as estimated by the priests is Rs. 1,06,935; among these is a necklace valued at Rs. 3,682 given by Lord Clive. There are some fine solid gold head ornaments for the various idols.

Photographs wanted of temple jewels.

The jewels should all be photographed. Outside the temple is a very fine carved wooden processional car, also worth photographing.

130. The income of the institution consists of a revenue from lands of Rs. 3,000, and an annual Government payment in lieu of resumed fees of Rs. 9,961.

Survey necessary.

131. *It will be necessary to carefully survey this pagoda both for repairs and for its interesting architecture and ornaments; but a great deal of preliminary good may be done by cleaning, repairing leaky roof, and removal of whitewash.*

Jain Temple.

132. About two miles south of Conjeveram in the hamlet of Tiruparath Kundram is a *Jaina temple*, in which service is still conducted, although in a humble way. The Vijayanagar kings made grants of land

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Conjeveram. Jain Temple.

to this temple during the 14th to 16th centuries, as may be seen from the inscriptions; but the Jaina sect is now reduced to 258 in the whole of the Chingleput district. The temple buildings should be carefully surveyed, as they have all the appearance of having been originally Buddhist, and possess artistic beauty of their own. The outline of the buildings bear some resemblance to the Rathas at Mahavallipur (Seven pagodas)—(see diagram). Survey required.

Bijanagar and Hampi.

Bijanagar Ruins.

133. The distance from Bellary (on the Madras Railway) to Bijanagar is 34 miles, and the road is a mere track across a rough country. The traveller's rest-house at Kamalapur is an old temple which has been converted for the purpose.

134. The foundation of the Bijanagar monarchy dates from the middle of the 14th century. The city was built on the right or southern bank of the river Tangabhadra in a plain partly open to the east and west, but to the north-east bounded by a wild and fantastic group of rocks and hills rising to a considerable height, the northern faces of which are almost inaccessible, and which left only a confined space between them and the river. The enceinte of the fortifications covered scarcely less than ten square miles.*

135. The plan of the ruined city is taken from one published in Meadows Taylor and Fergusson's book; but a more detailed survey should be made in order to determine what monuments are worth preserving and what measures are possible. Survey wanted.

136. My visit was made in March last, and Mr. Huntley Gordon, the Collector of Bellary, very courteously accompanied me over the ruins and facilitated my inspection of the principal buildings. The buildings are noted on in the order in which we visted them :—

Elephant stables (*D on the plan*). Elephant stables.

137. These consist of a long row of chambers domed over, the centre one having a double storey over it. The architecture is of the mixed Hindu and Muhammadan style, and in this building is less objectionable than in other buildings of the same style at Bijanagar. The masonry is much ruined, and creepers and vegetation should be removed from the roof. *The interior should be cleaned out, and the building placed in charge of a custodian to prevent misuse and damage.*

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* See architecture in Dharwar and Mysore by Meadows Taylor and Fergusson—John Murray, 1866.

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Bijanagar.

Palace buildings.

Palace buildings.

138. Near the elephant stables and to the west is an enclosure with a high masonry wall. The buildings are of a form which arose from the influence produced by Muhammadan power and magnificence on the minds of the Hindus, inducing them to copy in their palaces—never in their temples—the more splendid form of palatial architecture.

Illustrations required.

139. The use of the moslem arch in the central pavilion is clumsy and heavy; but the plaster enrichments somewhat redeem the general effect, and are worthy *of illustration. The removal of weeds and overgrowth would do much good here, and the place should be in custody.*

Temple of Victory.

Temple of Victory (*C on plan*).

Illustrations required.

140. About 300 yards to the south-west of the palace buildings is a temple in a quadrangle, 110 feet from north to south and 200 feet from east to west. The bas-reliefs on the exterior of the walls are singularly characteristic, and long rows of horses, elephants, camels, soldiers, spirited dancing women, &c., may have led to the name given to the building. The adytum of the interior is supported on four most elaborately carved black basaltic columns, and the ornaments, *which should be illustrated*, are both bold and rich. On the plinth of one of the gateways is an inscription in old Kanarese. The walls of the enclosure are covered with sculptured chariots and sharply cut medallions and figures *well worth photography. This temple should be preserved and further ruin stopped by propping up the dangerous blocks of masonry, by clearing away jungle and eradicating roots in the masonry joints and by cleaning up and watching.*

Throne.

The Throne (*see B on plan*).

141. This consists of a succession of platforms, the outer walls of which are carved in relief with elephants, camels, dancing girls. It is about 600 yards south of the palace buildings. The total height of the platform is 31 feet, and there are signs on its summit of a pavilion having existed. Inside this mound is a staircase which is partly blocked up. It goes by the name of "Mahavami Dibba" or "Dussera Dibba." About 150 yards to the south-east of this is the building and tank known as the

Queens' Baths.

Queens' Baths (*see A on the plan and sketch*).

142. It is 78 feet 5 inches square in plan, with a reservoir in the centre 50 feet 9

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Bijanagar.

Queens' Baths.

inches square and 6 feet deep. The corridor of the building has an arched ceiling richly carved with foliated ornament in plaster, and over the bath on each of the four sides is a projecting window with three openings. The plaster and masonry is much damaged; *but if the roof is rendered waterproof, the building will be a good deal preserved from further damage and ruin.*

Malavanta Raganathswami Temple.

Temple called Malavanta Raganathswami (see E on plan).

143. This is about 1½ miles north-east of the travellers' rest-house, and stands in a walled enclosure on a rocky hill. There are three gopurams of the usual Dravidian style of architecture. A mandapam inside is the best architectural feature of the place and is very picturesque with its carved masonry columns. It is roofed over with enormous stone beams, *and the roof requires to be made water-tight. On one side of the building is a great mass of débris which should be removed in order to clear the plinth. All vegetation should be removed from the roof and the interior cleaned up.* One of the temples in the enclosure has a seated figure, probably Jain. The Duke of Buckingham has recorded some wise directions for the preservation of this temple. He says in his note on Hampi:—

144. "This course should be adopted also at the Malavanta Raganathswami temple where the surrounding wall gives great facility for its preservation. Worship by pilgrims should in no way be interfered with, but those practices which are no part of religious ceremonies or worship, and by which irreparable injury is done, should be rigidly interdicted, and the interdiction enforced. The principal injurious practices are lighting fires, treasure-seeking, and the building up in all sorts of ways of cells and shelter walls in the interior of temples in gateways, &c. These are done to make shelter from wind for pilgrims and for cattle. They are constructed of mud and of the stones which are nearest to the hand regardless of what they are of, or the damage which their weight may cause to the carving on which they are laid, or into the recesses of which they are placed and wedged. I had a large number of those shelters cleared away in my presence from the Raganathswami temple before any photographs could be taken, and then released the mischief so caused."

145. "On the third morning I again visited the Malavanta Raganathswami Pagoda and Mahavami Dibba, at which latter I arranged to have the earth and rubbish so far removed from the decorated walls of the stairs as to expose the whole of the carvings for the photographer." * *

146. "I also visited the Pattabhi Ramaswami Pagoda. It has been defiled and the image removed, but is a large and massive structure with good carving and curious from its enclosing

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Bijanagar.
Malavanta Raganathswami Temple.

wall being lined internally with a double tier of granite-built cells, of which a large portion is uninjured. The enclosing wall of this has not been breached, and affords, therefore, great facility for preserving this relic, of which the roof is all but entire, from further injury. Like all others it has become a refuge for goats and cattle, but appears for some reason not to have been a favorite resort of pilgrim worshippers, and has thus escaped the damaging effect of their cooking fires."

Temple of Vittala.

Temple of Vittala (see F on plan and diagram).

147. Speaking of this, Mr. Fergusson writes :—

"By far the finest example of the Dravidian style in this province is the porch of the unfinished temple of Vithoba* at Bijanagar. In some respects it is as remarkable a specimen as any to be found in Southern India, though far less in extent than those at Ramisseram, Srirangam and Chillambaram. Like all these it is wholly of granite and in the most monolithic style; each of the great piers supporting the roof being composed of one block, from which the slender detached shafts were separated by under cutting after they were placed in situ. The car, too, of the god is composed of only one stone, most probably a boulder found on the spot, for it is scarcely probable that so large a stone could have been moved to the place where it is now found.

"With regard to the date, there does not seem to be any doubt but that the local tradition is correct, which ascribes the erection of this porch to Achut Rayeel, or more probably to the usurper Ramraj during his tenure of power.

"This would place it between the years 1530 and 1542, which from other circumstance seems to be extremely probable as its date."

148. The three temples stand in an enclosure which has four low gopurams—a stone rath or car close to the temple on the right as you enter the enclosure, and two stone pavilions for lodging travellers (see sketch).

149. The principal temple is much ruined—some say by Tippu Sultan—and its present condition is most critical. *The standing portions of the roof should be rendered secure;* but I think that any actual restoration would be difficult as well as costly. *Jungle should be cleared from the whole enclosure, and destroyed where it has obtained a hold in the masonry. The carved fragments should be collected so as to be well seen, and the various plinths of the building should be freed of earth and débris.*

150. Speaking of the Vittalaswami Pagoda the Duke of Buckingham, who visited Hampi last year, records the following :—

151. "The Vittalaswami Pagoda itself is a marvel of industry in carving, and beautiful both in outline and detail, although the carving is not as

* This is a misnomer: it should be Vittala.

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Temple of Vittala.

a whole worked to the finished surface of the monoliths of Madura or Vellore. The delicacy of the columns in their several groups surpasses any work I have yet seen (see sketch). It is much to be lamented that this graceful structure has been so much injured, and that so large a portion has fallen. The injuries appear to me mainly due to treasure-seekers and to pilgrims. The former have in many cases undermined the basements, and the latter by lighting fires for cooking against the pillars have caused the granite to flake, and this process has been constantly repeated until the pillars have become too frail for the support of the massive granite in posts and slabs of the roof. I think that measures should be taken to preserve these relics of a bygone age from further damage, and that the Collector should be authorised to employ a pensioner or other competent man at a small salary to prevent fires being lit within this temple or any digging for treasure or stone within the precincts of the temple, or the stalling of cattle in it, and should take measures at the large annual gatherings to prevent injury."

Pagoda at Hampi.

152. The pagoda at Hampi (see G on the plan) is approached through the Pilgrims' or Kasbin Bazar. Excepting during festivals, these dwellings are deserted; but they form an impressive example of street architecture, and are worthy of illustration.

Illustrations wanted.

153. The temple has but one enclosure and two gateways. The design is attributed to one of the Bijanagar Rajás, Krishna Rai, who in the 15th century returned from the conquest of the Chola Rajas of Conjeveram and built the edifice out of the booty which he brought back. The lateral gopuram to the north is a fine pile, and was repaired by Mr. Robertson when Collector of Bellary at a cost of Rs. 36,000. The door to the vimanah has some handsome brass-work with hammered ornament; worthy of illustration.

Jain Temples.

154. Above the pagoda on the slope of the hill are some peculiar temples of the Jaina style, *and they should be cleaned out and kept in custody.*

155. These recommendations are preliminary only; and as I have said, a detailed survey should be made, so that more comprehensive measures may be specified for the consideration of Government.

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